

SERIES II.

2 and 3 PARTS STAFF NOTATION

# TRADITIONAL IRISH AIRS

Selected from the Irish and  
Anglo-Irish Song books by  
REV. P. A. WALSH, C.M.

PIANOFORTE ACCOMPANIMENTS by  
ANNIE W. PATTERSON, Mus.Doc.



PART 2

Drowne · and · Nolan · limited :



SERIES II.

# Traditional Irish Airs

*Selected from*

“ceól áir sínsear,” “áir sceól féin,” “síð-ceól,”  
AND “SONGS OF THE GAEL”

*As Collected and Edited by*

THE REVEREND P. A. WALSH, C.M.

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WORDS IN IRISH—AIRS IN STAFF NOTATION

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*Arranged for Two and Three Vocal Parts  
with Pianoforte Accompaniments*

BY

ANNIE W. PATTERSON, B.A., Mus.Doc.

PART II.

*Price, Two Shillings and Sixpence*

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# FOREWORD

THE First Series, which contained a selection of fifty airs, selected from my various books of old Irish airs, has been so favourably received by the public, that I was encouraged to select for publication in Staff Notation a further batch of airs which I here give to the public, and which number fifty-two. The work of harmonising and writing piano accompaniment has been entrusted to the same distinguished musician who did the First Series—Dr. ANNIE W. PATTERSON, B.A., Mus.Doc.

As in the First Series, so in this Second Series, the arrangements are in two and three parts. In the cases where three-part harmony is found, a skilful teacher may have the harmony sung as a two-part chorus, if this should suit the exigencies of the pupils. Only, in the case of two-part singing, a certain harmonic knowledge will be useful to the teacher, so as to make good “endings” (as full as possible), and also to choose intervals of third and sixth in preference to the more empty-sounding fifth or fourth. With the piano accompaniment the full harmony is filled in.

I think it well to embody in this Series the highly serviceable notes which Dr. PATTERSON kindly furnished me with for the First Series.

The reference to the pagination of “Ceól ár Sínear,” wherever found, is a reference to the revised and improved edition which was published in 1923.

The piano accompaniment in some of these airs will be found useful for teachers whose schools will use the school-cards which I am publishing. Each card will have one song in three-part harmony with three verses under the music.

AN TÁDAR PÁDORUIG BREATHAC.

17th March, 1925.

N.B.—No words are printed under the “Endings.” The words to be sung are the same which are sung for the bar or bars immediately preceding the D.C., and will be different, of course, in the several verses.

The grace note (Appoggiatura) where introduced in the vocal parts, if used, should be interpreted in the “traditional” manner of the rural singer, rather than in its classical sense.

## NOTES ON THE MUSICAL ARRANGEMENTS OF REVD. FATHER WALSH'S GAELIC SONGS

REGARDING the musical arrangements of the above, every effort has been made to render them as widely acceptable to Schools and Music Students as possible. First, the airs have been translated from the Tonic Sol-fa to the Staff Notation, following the Revd. Editor's indication as closely as possible. Then, the tunes have been vocally harmonised in two and three parts, the latter invariably when the compass permitted it, so as to enable them to be sung by two to three treble voices. In cases where the school-class does not easily permit a division into first and second trebles and altos (contraltos), an experienced teacher will be able to choose which of the parts written on the second line may best be taken by young singers possessing the lower range.

In all cases it is advisable, when possible, to use the pianoforte accompaniment, in order to secure a complete harmonic effect. This accompaniment has been written simply, yet with the greatest care, so as to secure an adequate support for the voices, and yet avoid, almost wholly, the doubling of the melody in unison on a tempered instrument. This should aid intelligent singers in getting *just intonation*; a most important factor in the correct interpretation of Irish folk-music. Should it be preferable to sing any one number as a solo, the piano part again will be found so designed as to give all the needful accompaniment, and thus furnish means for musicianly solo vocalism.

So as to economise space, Repeats are often used, generally with varied cadences, marked respectively 1., 2. (signifying *primo*, or *secundo tempo*). It will be seen also, so as to preserve uniformity, that Italian rates of speed and marks of expression are used throughout, as these are universally recognised in musical notation. These Expression Marks should be most scrupulously observed, and attempts made to obtain graduated light and shade of tone, coupled with accurate vocal production. These points can only be properly attended to under the tuition of a skilled vocal teacher. As but one verse of each song is printed in Gaelic, the letters *D.C.* (*da capo*, i.e. from the beginning) refer to the rendering of two or more verses (these being available for the student in Father Walsh's Tonic Sol-fa volumes, published by Messrs. Browne & Nolan, Ltd.).

One or more bars, as an "Ending," are also appended, so as to give a finished conclusion to the whole. When finishing the song this "Ending" may, at the discretion of the performer, be substituted for the bar or bars immediately preceding *D.C.* Finally, it should be noted that the marks of expression attached to the upper vocal stave (1st treble) are intended also to apply to the parts for the second trebles, pauses alone being indicated on the lower of the vocal staves, as these should be most diligently observed and held, generally for three beats of one of any given bar. Attention to all indications of speed and expression will greatly add to the beauty and appeal of these exquisite native melodies, and both singers and teachers are earnestly advised to give such "Expression" the fullest and most careful practice.

eirne ní pheadair,

Ollamh Ceóil.

# *Names of *Airs* in this Collection of Fifty-two*

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PART II.

13 **COILTE NA SCNO.** Form: "THE BONNY CUCKOO"  
*Allegretto.*

*mf* Dá bfuilinn-re mo fliúer beir aí - ní am fear óg, Do

*8va* *mf* *p* *mf*

*Red.* *\* Red.* *\**

*cresc.* na gairneal éin ríe mar a binn-re fad ó, San tréigro in mo éoride, ar san ruim in mo gnó So

*cresc.* *Red.* *\* sim.*

*f* *f* *Cuppa* meir - nac le Síle So coill - túb na scno. Óir táb raib - bhear so cóir 'sur ir

*Red.* *\** *Red.* *\**

*ff* *rit.* *D.C. (Ending.)* gleó - te an cáil Ní tá tréigro i n-aghaid tróis ac an óige - 'rí ir fearr.

*D.C. (Ending.)* *ff* *rit.*

*Red.* *\* sim.* *Red.* *\**

For Irish song see "Síó-Ceól" p. 50. For Anglo-Irish songs see "Songs of the Gael" III. 30 & IV. 7.

*Moderato. mf*

Fóil, fóil ariú a dhéin gíl, go leat - fad mo

*cresc.*

íúil, ar na rleib - tīb - reo - á - luinne mar ir mór é - mo -

*cresc.*

*Red.* \*

*sempre cresc.*

óúil lao do feic - rin uair eil - e - fáo' íol - ar san cáim; Mar, mo

*sempre cresc.*

*Red.* \*

*rall.* *sim.* (Ending) *D.C.*

crúad - tan naol - n-uair - e! cun a brá - ta a - cáim.

*f* *rall.* *D.C. (Ending)*

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a treble staff for the voice and a grand staff (treble and bass) for the piano. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato' and the initial dynamic is 'mf'. The lyrics are in Irish. The second system continues the melody and piano accompaniment. The third system features a 'sempre cresc.' instruction and a 'Red.' (ritardando) marking. The fourth system concludes with a 'rall.' (ritardando) and 'sim.' (sostenuto) instruction, followed by a double bar line and the instruction '(Ending) D.C.' (Da Capo). The piano part includes various chords and melodic lines, with dynamics ranging from 'mp' to 'f'.



15 nac fada an lá. Conn: "Slán le baile Muine."

*Lento.* *mf*

Nac fad - a an lá - o - mai - uin go dtí'n

*mf*

oí - ce mé 'rniom - mo poit - neáil (ai)ge do - mur na gaoi - ce, Ag

*cresc.* *sim.*

*cresc.*

*sempre cresc.*

féa - caint a' teacht tú, - cúl - trom ói - leat, A' gab - ailt an

*sempre cresc.*

*rit.* (Ending)

bea - laig nó 'cá - nam ríir - te.

(Ending.)

*rit.* *p*

*Red.* *\* sim.*



*Andante.* *mf*

Ar a' — taobh eall do — tráig — eadac da'n rreir — bean — a

*cresc.*

oig me ói shá; Do — mea — ruis ri — mo céad — ruda Ar san gléar ag-am ar a

*cresc.*

faigáil; Dá — mbinn 'mo — rís — ar ei — rinn — Ar mo — riosá ban — óg 'ra

*f*

*rit. e dim.*

donian dain i ndán, Sur — suit — re déan-faith céi — le — A cúl éraob-ac an bhol-laig bán.

*ff*

*rit. e dim.*

Red. \*

Red. \*

17 bean dub a' shleann.

Moderato e con tempo rubato.

*mf*

Tá bo 'gam ar a rhab, ar táim le real 'na diair, ó  
reol - ad roip ar riap, luy an áit dá ngaban a' shleann,

*mp*

*mf*

*1.* *2.* *cresc.*

cailearra mo ciall le nó - cap, luy dá maidin go mbuidéan trác - non - a. Nu-air

*gva*

*ff*

féac-annféin an-úinn in - áit go mbuidéan nún Ríean óm fúil rruic deor - a. A

*cresc.*

*molto rit.* *D. C. al § (Ending)*

Rí gíl na gceomáclgo b'róip ar mo éir, Sur bí bean dub a' shleann-na b'réodais mé.

*gva* *molto rit.* *p* *D. C. al § (Ending)*



§ Allegretto, ben marcato.

*mf*

Tá reamail ar an mbail-e reo a-tuip-reac gan rá - rann Ó cuip-eaó ar na  
- naí a' r iap-láí Sapa-na a' r teat-euáimntap-rá - le Sác m-eal, clumair a' r

*mf*

Red. \* Red. \* Red. \*

*f* rall. e con tempo rubato.

ráp - fíu bí ábal-ta ra bhuigín; Tiap-claíde; Na ra'g-a'it breá'g-ta beannuig-té do ceap-aó do na  
ráitím Sác lá 'cu dá ceap-raoi

Red. \* Red. \* Red. \* Red. \*

*ff*

Sá-raib, San toip-aó 'cu ar a ráit-tib aó a' r ead op-ta le roimp Aó ir cum-a liom raó máirpeao, beao a' r

Red. \* Red. \* Red. \* Red. \*

*rall.* *D. S. (Ending)*

ceap-aó laoi-té' r dán - ta Ó veit-eaó uaim gan rá - rann mo Cnuic-in fíaoic.

*rall.* *D. S. (Ending)*

Red. \* Red. \* Red. \* Red. \*

For Irish song see "Síos Ceól" pp. 78, 130 and 152. Also "Ceól a' Síneap.", p. 180. For Anglo-Irish song see "Songs of the Gael," I. 308.

*Lentement.* *mf* *cresc.*

Coir taoib ab-ann rin-te 'r mé trác i ndé, 25

*f* *mf* *rit.* *sim.*

ruin-eam ar élaoin-beap-taib gnáir an traogail, Cuir ríol fla-ta'r ríol-é d'fuit ár-ra Daebeal Tap

*cresc.* *f* *ff*

*rit.* *D.C. (Ending.)*

taoi-de fá d'aoir-re gan ríac ná péim.

*rit.* *D.C. (Ending.)* *ff* *rit.* *rit.* *rit.*



Andante con moto.

*mf*

"I r m6-breáí an t6-ta go mbéa-rainn lom t6, Coir Ab - a Muai-re na

*mf*

*Red.* \*

*cresc.*

nD6i - reac, Mar a lab-rainn an rmoi-lin'r an lom go ce6l-inar Agus riad na mbeann ann ar

*cresc.*

*Red.* \*

*f*

rao - tar. b6on chái cuimr-ta ann ar érainn as lú-ba6 Agus blát na n-ubal ann ar

*ff*

*rall.* *D.C.*

géas - aib, 'Sur an éuac gan amhur i dtúir an traipar6'S an tra6nac as labairt gan bréar glar."

*ff* *rall.* *D.C.*

*Red.* \*

For Irish song see "S6o-Ce6l" p.86. For Anglo-Irish song see "Songs of the Gael" IV. 134.



For Irish song see "Siv-Čeól" p. 92.

Tempo di marcia. *p*

The musical score is written for voice and piano. It consists of four systems of music. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment. The third system shows the vocal melody and piano accompaniment. The fourth system shows the vocal melody and piano accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are written in Irish and English.

*Red.* \* *Red.* \* *sim.*

*p* *mf* *cresc.*

*p* *mf*

*f* *p* *ff*

*cresc.* *D.C.*

*D.C. (Ending)*

*Red.* \* *Red.* \* *Red.* \*

Tá na bhan-caisí teacht éar ráile, Ar an tSeán bean boct, Tá na  
 bhan-caisí teacht éar ráile, Ar an tSeán bean boct; Tá na aisí teacht le poill-re nae, beir an -  
 - ro le ráinn-e'n lae, 'beir áir naíadú go cráir-te, créir Ar an tSeán bean boct.



23 bríoin ní máille. Form: "My Love has gone" (Petrie)

Andante. *mf*

'Sí brí - óin dear ní máil - le An caí - lín mún - te

*mf*

*cresc.*

mán - la, ní bean ar biú ran áit reo níor áit - ne 'ná

*cresc.*

*f*

í; Dá bfaigian-re féin mo roí - a De béi - tís bheáí - ta an

*poco rit.*

*poco rit.*

*ff tempo*

Domain, 'Sí bríó an bé imbun na hAbann beaó 'ze pái - óin ouš Ó Néio.

*rit.*

*rit.*



réalt eoluis na fánáide.

Andante.

*mf*

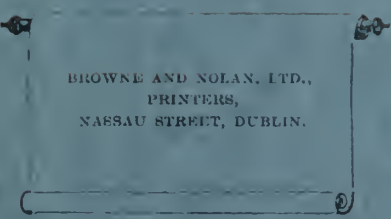
Mo leán géar! a dháin-ne naébfuil me 'r tú i nGáirín, fá riéib-te duba beáir naí;  
rior as ár gcáir-de cá nócán-famuirt fáir, ná agéinneac ran áit rin, so

1. gcoill - te loc' i ar, 'S gan gearc - fea-muirt bliadain. Aé ir mea - ramar tá mé, tá

m'ór - dú' - ra déan - ta, 'S ní bfuiginn cead mo lám a éur tar - at a - nian; Ir

éi-gean dom páit leat, mo éúis bean-aérlán leat. 'S ir rio-cair mór báir dom-ra d'fai-ceáit a - nian





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